

Bach, Johann Sebastian
[Chorale preludes. Selections; arr.]
Ausgewählte Choralvorspiele



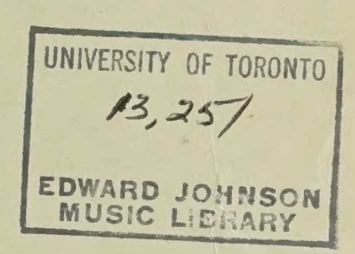
J. S. BACH

AUSGEWÄHLTE CHORALVORSPIELE

KLAVIER ZU ZWEI HÄNDEN

(MAX REGER)





UNIVERSAL-EDITION

Nr. 1287


Herrn Professor HEINRICH BARTH
hochachtungsvoll zugeeignet.
AUSGEWÄHLTE
CHORALVORSPIELE
VON
JOH. SEB. BACH
FÜR KLAVIER ZU 2 HÄNDEN
übertragen von
MAX REGER
Aufführungsrecht vorbehalten
Droits d'exécution réservés.
„UNIVERSAL-EDITION"
AKTIENGESELLSCHAFT
WIEN. — LEIPZIG.
W

VORREDE.

Was den Herausgeber veranlasste, diese Sammlung Bach'scher Orgelchoralvorspiele in 2 hd. Bearbeitung für Pianoforte der Öffentlichkeit zu übergeben, ist die nicht tief genug zu beklagende Thatsache, dass man im Gros des musikliebenden Publikums von der blossen Existenz dieser symphonischen Dichtungen en miniature herzlich wenig weiss. Der Klavierunterricht bewegt sich gewöhnlich in solch engen, hergebrachten Grenzen, dass Klavierspieler, die nicht zugleich Orgel spielen, in den wenigsten Fällen dazu kommen werden, auch diese Seite der unerschöpflichen Kunst eines J. S. Bach kennen und bewundern zu lernen. Und gerade das Studium dieser Choralvorspiele, die ich als „Extrakt" Bach'scher Kunst bezeichnen möchte, kann für Lehrer und Schüler nur von grösstem Nutzen sein. Bach zeigt sich hier von einer Tiefe, Genialität der Textauffassung, die geradezu an R. Wagner's grandiosen Styl erinnert – und dürfte demnach schon aus Gründen der „Geschmacksbildung" das genaueste Vertrautsein mit Bach'schen Choralvorspielen unentbehrlich sein.

Weiden, Mai 1900.

PREFACE.

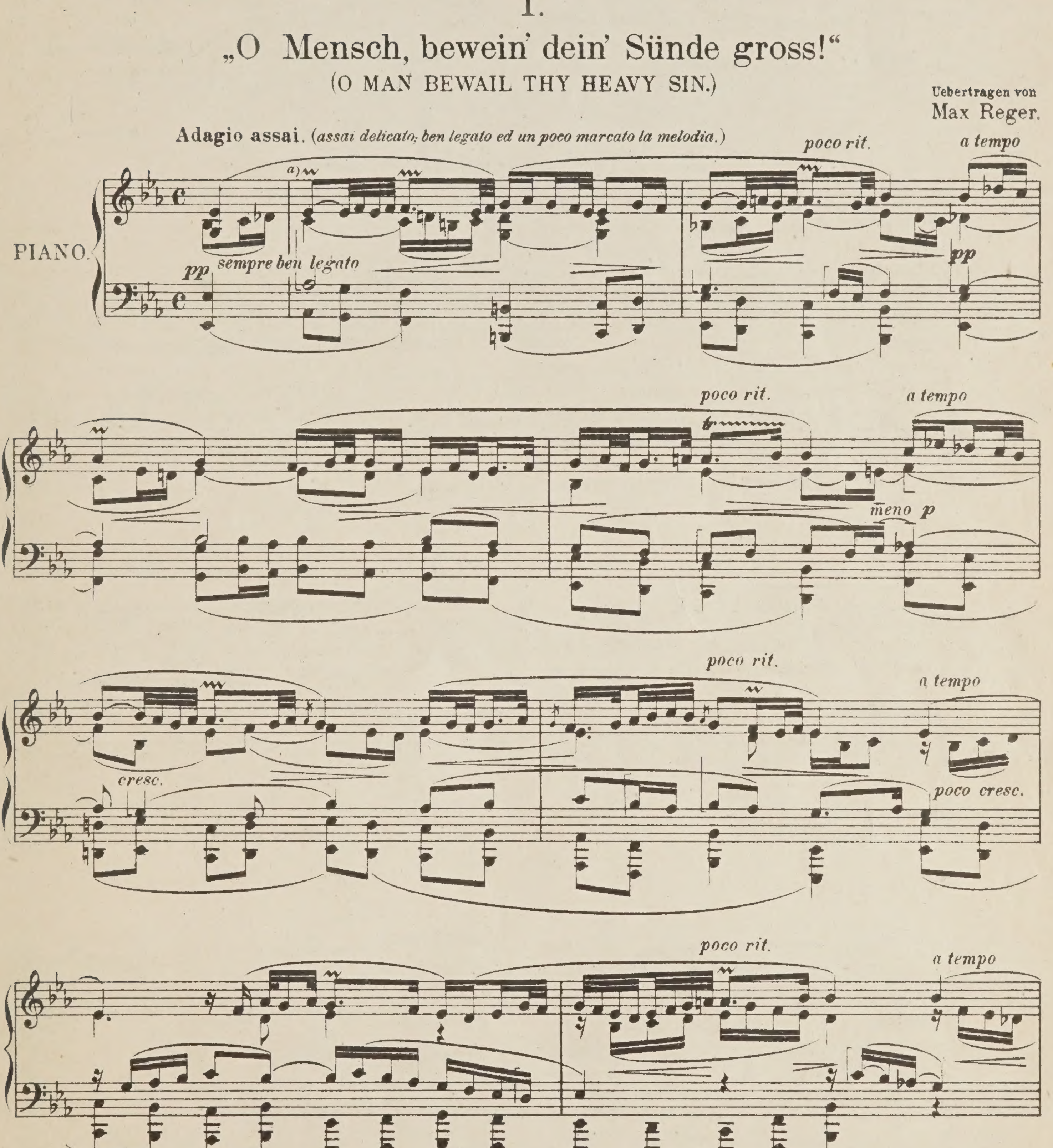
It is a most deplorable fact that the bulk of the musical public knows heartily little of the existence even of Bach's symphonic poems "en miniature." This induced the editor to publish the present collection of Bach's voluntaries arranged for the pianoforte for two hands. Pianoforte-instruction generally moves within such narrow, traditional limits, that pianists who are not also organists, have very rarely opportunity to become acquainted with and admire Bach's inexhaustible genius and power in this direction of his art. Yet the study of these voluntaries, which I am tempted to call the "extract of Bach's art," may more than anything else, prove most beneficial both to master and pupil. Here Bach betrays a depth, a genius in his conception and interpretation of the text which forcibly resembles R. Wagner's grand style. Thus, an intimate acquaintance with Bach's voluntaries becomes essential with a view of cultivating musical style and taste.

Max Reger.

Ausgewählte
ORGEL-CHORALVORSPIELE
von
JOH. SEB. BACH.

I.
„O Mensch, bewein' dein' Sünde gross!"
(O MAN BEWAIL THY HEAVY SIN.)

Uebertragen von
Max Reger.



a) Alle ~ (Mordent) mit kleiner Untersekunde, dagegen alle ~ (Pralltriller) mit diatonischer Obersekunde.

Leipzig, Jos. Aibl Verlag, G. m. b. H.

U.E. 1287. V.A. 2747.

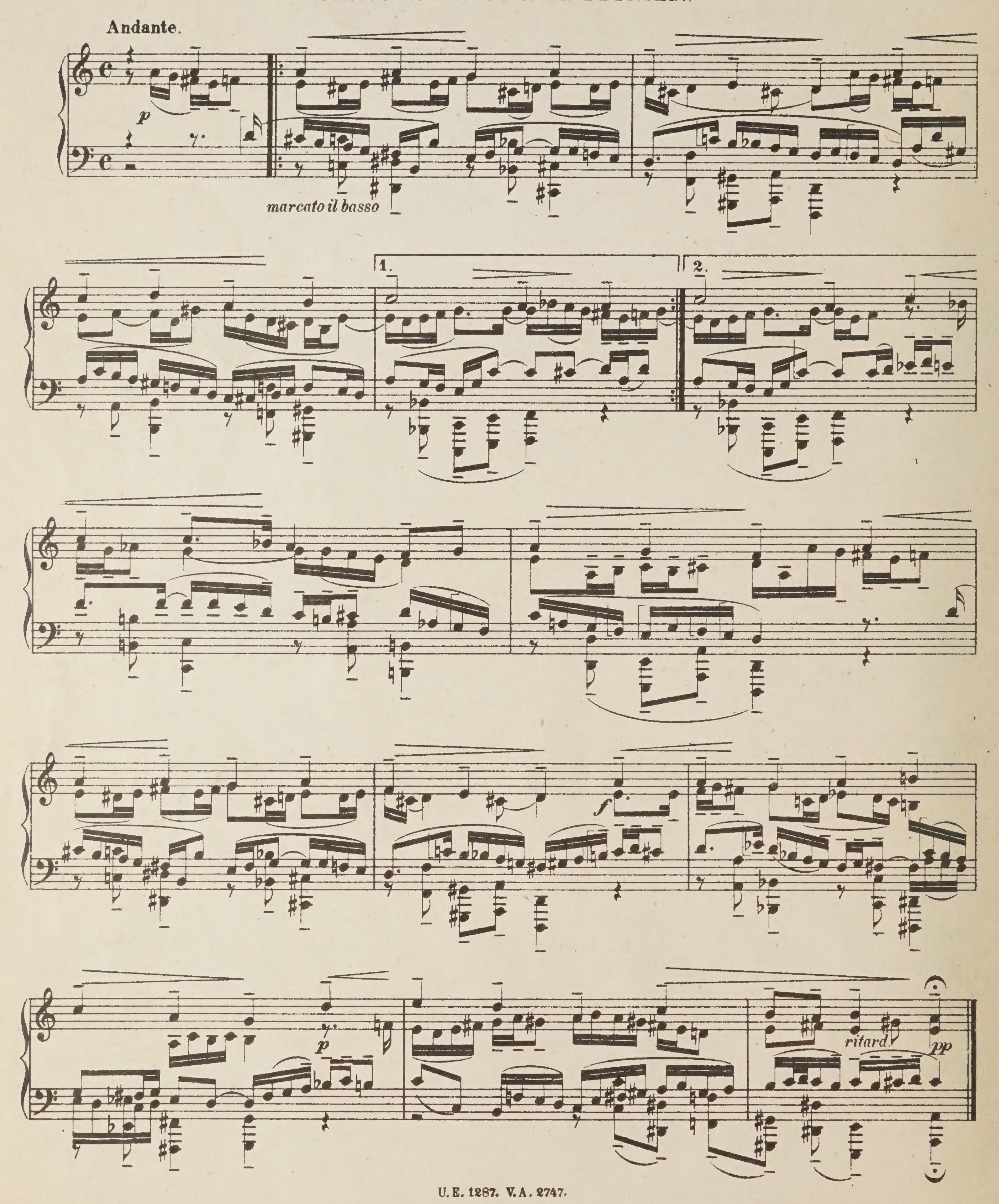

poco rit.
a tempo
meno p
pp
cresc.
p
poco f
cresc.
cresc.
sf
cresc.
f
poco ritard.
a tempo
pp


poco cresc.
poco
a poco cresc.
f
cresc.
f
ff
ritard.
p
poco cresc.
Adagissimo.
rit.
subito
ritard.
ppp
morendo
una corda
pppp

II.

„Durch Adams Fall ist ganz verderbt."

(THROUGH ADAMS FALL DEBASED.)



III.

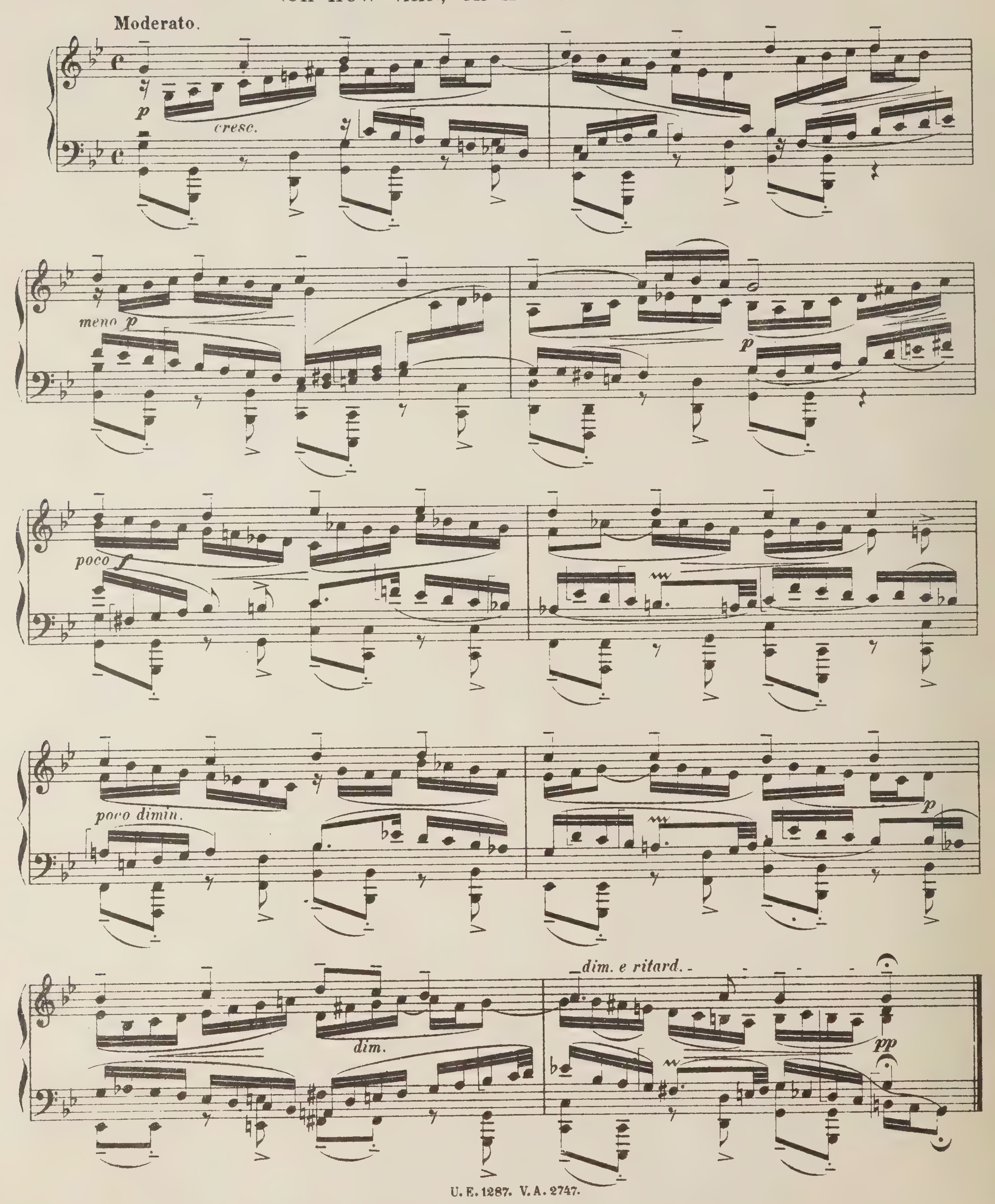
„Ich ruf' zu dir, Herr Jesu Christ!"

(TO THEE I CRY, LORD JESUS CHRIST.)



IV.

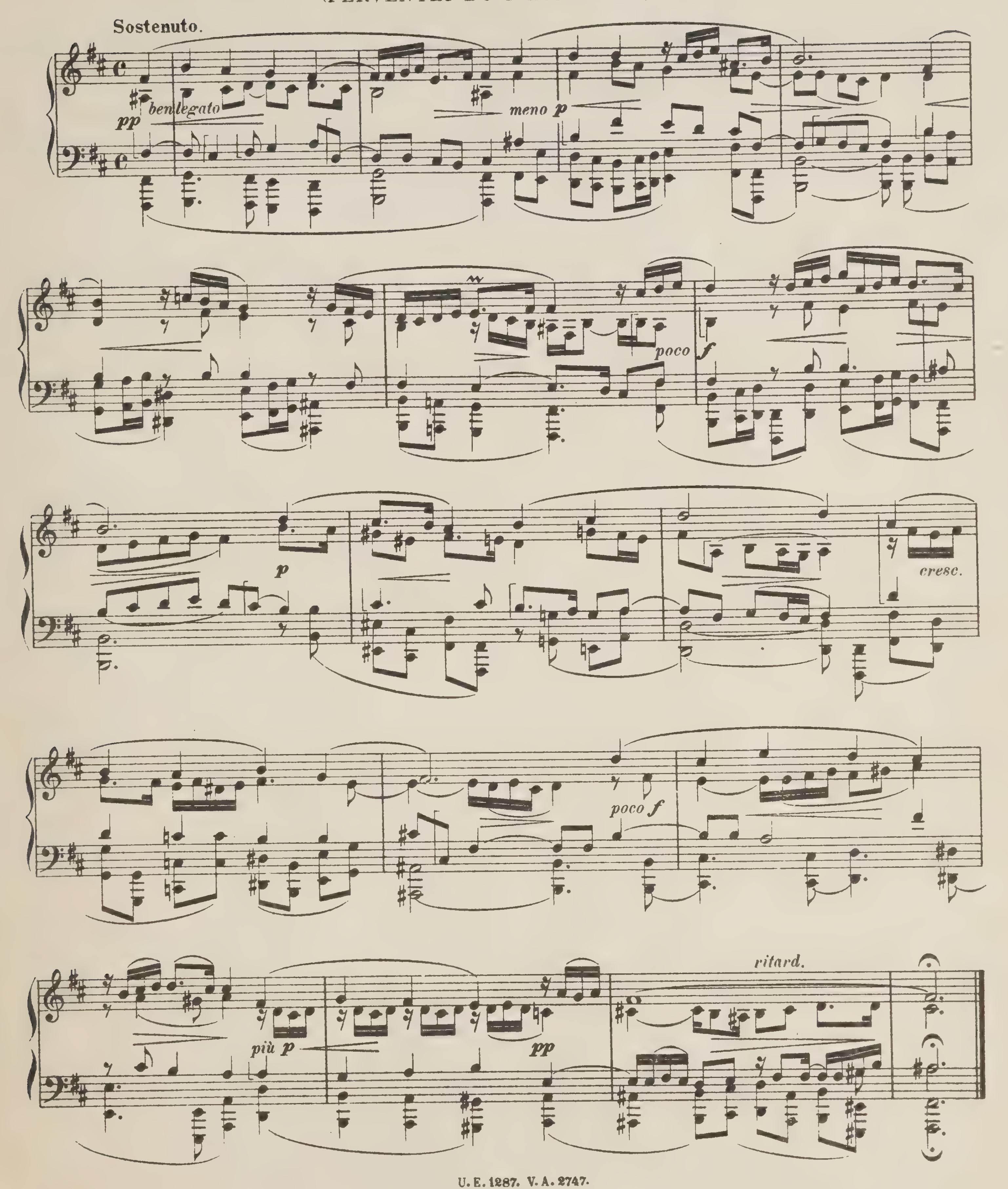
„Ach wie nichtig, ach wie flüchtig!“
(OH HOW VAIN, OH HOW FLEETING!)



V.

„Herzlich thut mich verlangen."

(FERVENTLY DO I LONG FOR.)



VI.

„Das alte Jahr vergangen ist."

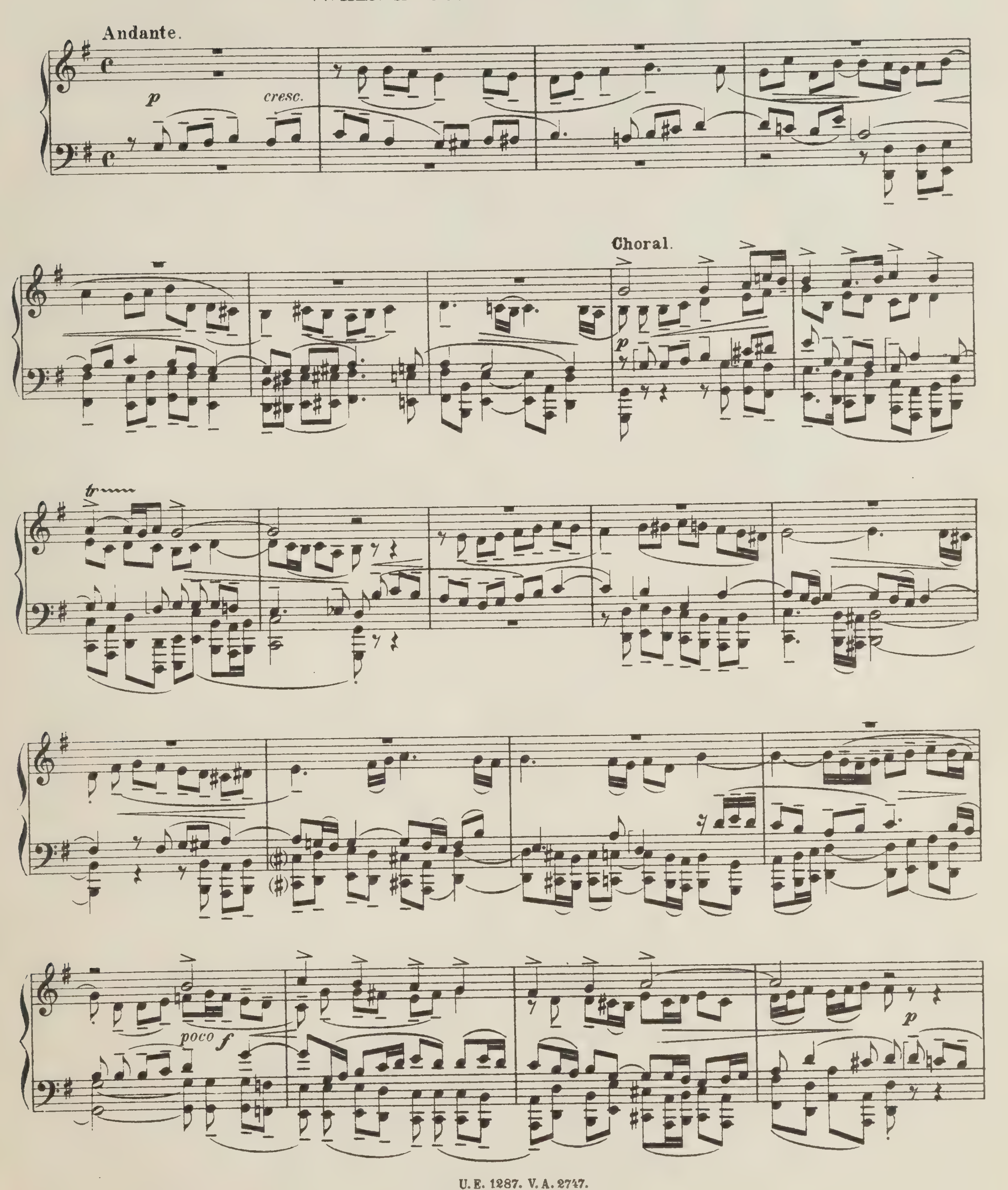
(PAST IS THE OLD YEAR.)

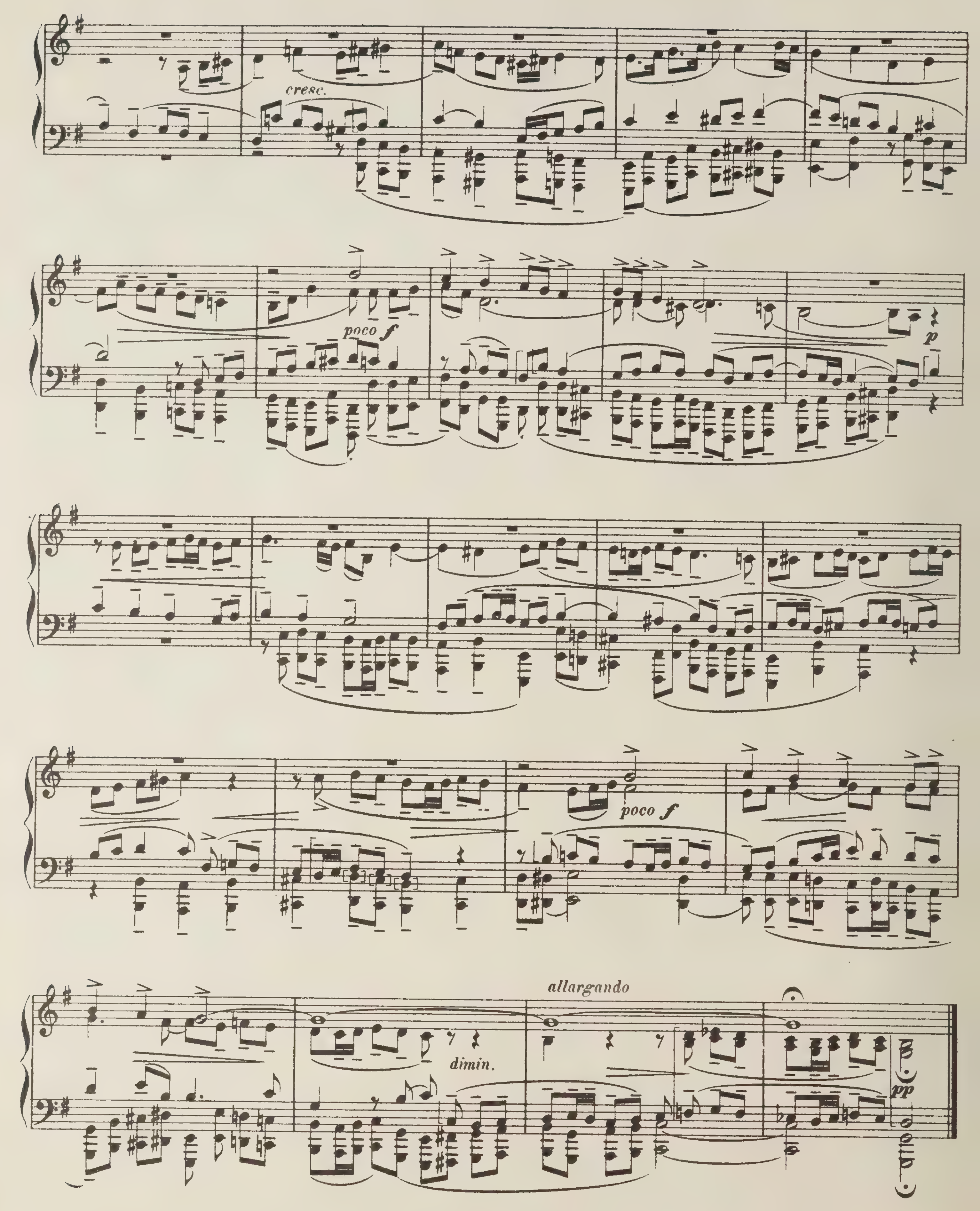


VII.

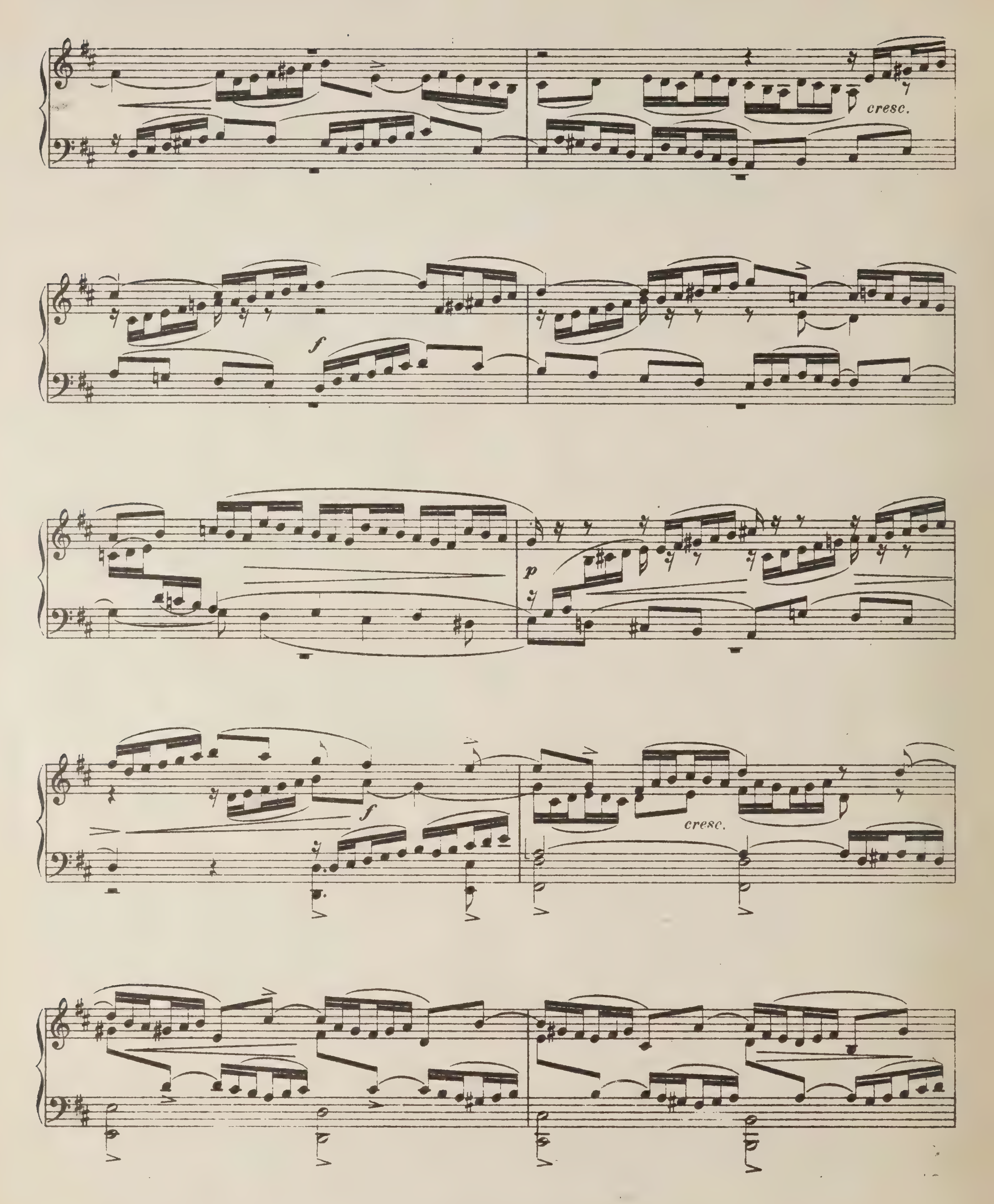
„Wenn wir in höchsten Nöthen sind."

(WHEN IN OUR DEEPEST TROUBLE.)




cresc.
poco f
p
poco f
allargando
dimin.
pp


VIII.
„Valet will ich dir geben."
(I GIVE TO THEE FAREWELL.)
Con spirito.
Choral.
marcato
sempre f
ff
meno f
cresc.
1.
2.
U.E. 1287. V.A. 2747.


cresc.
f
p
f
cresc.


mp
p
cresc.
f
f
p


poco a poco cresc.
f
ff
cresc.
dimin.

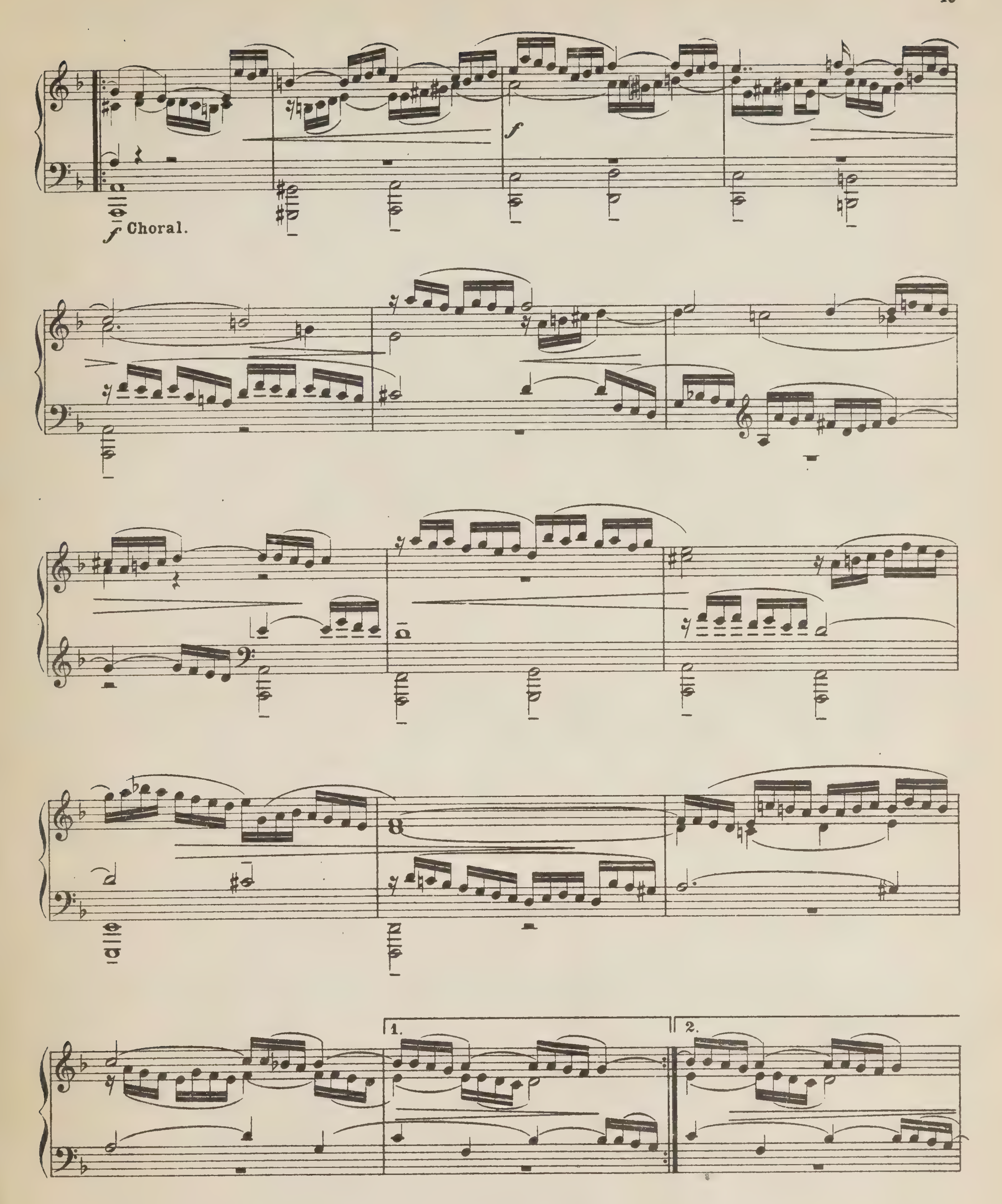

p
cresc.
f
ff
3
p

IX.

„Christ lag in Todesbanden."

(CHRIST LAY IN THE BONDS OF DEATH.)




Choral.
1.
2.

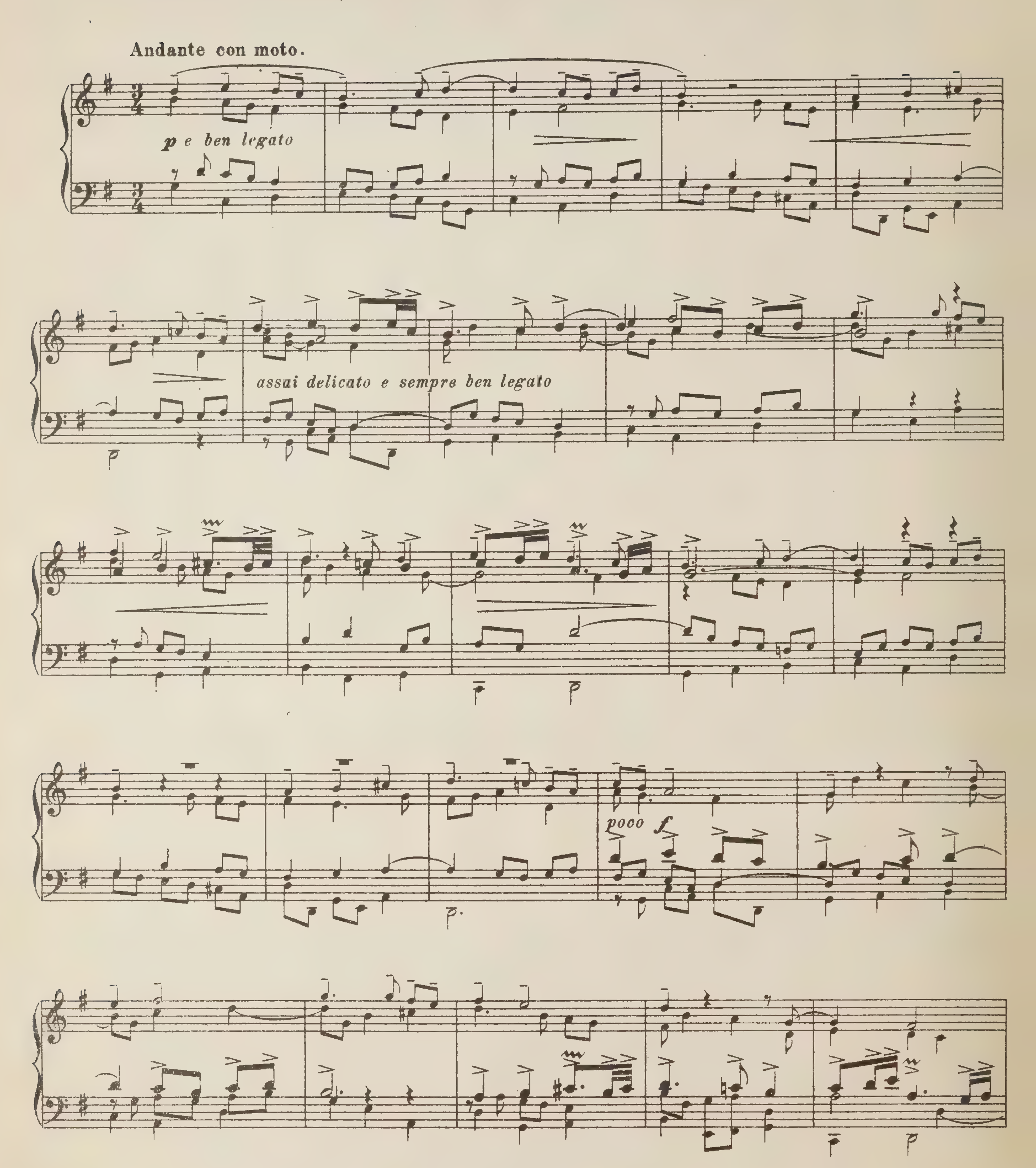


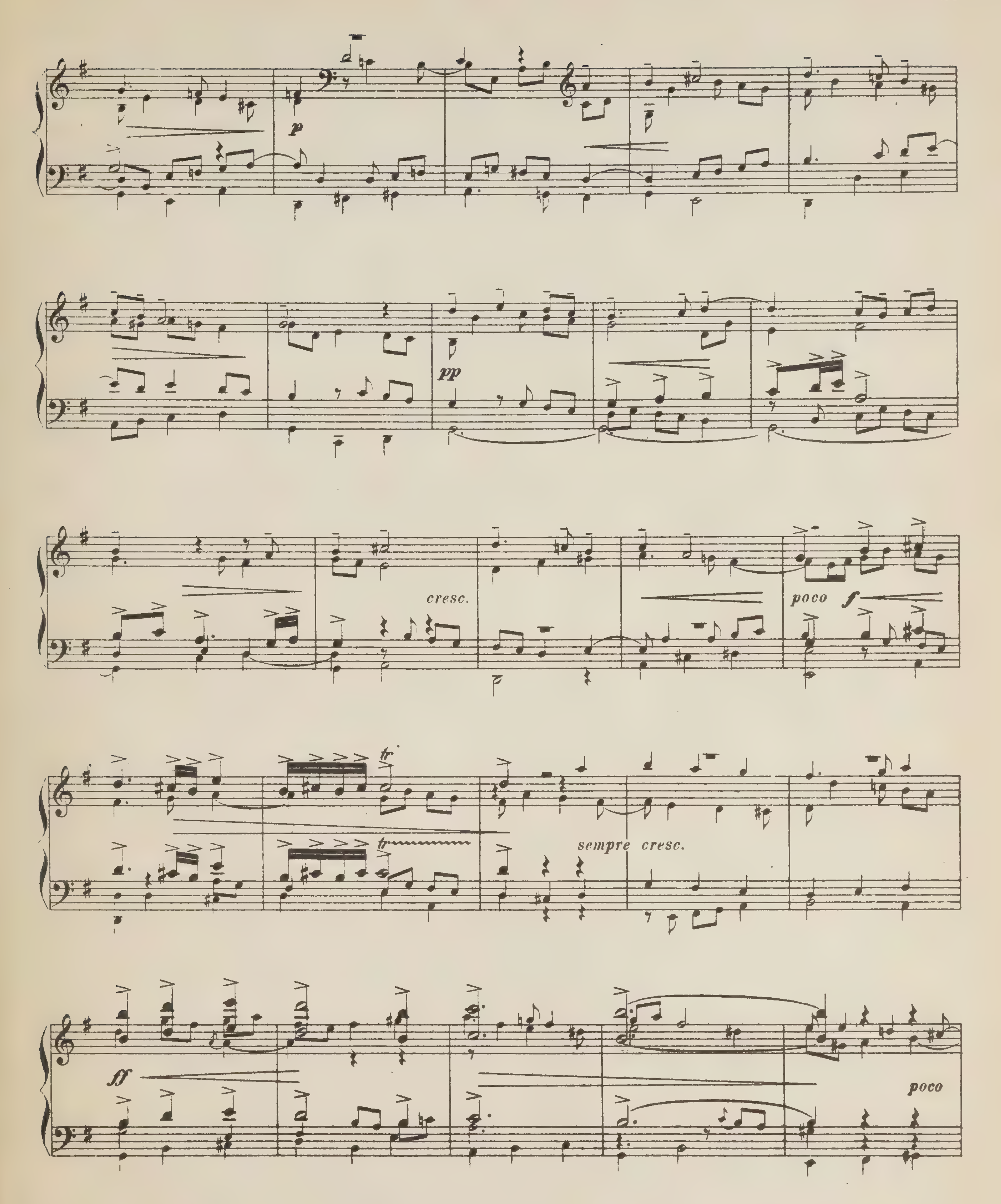

dimin.
ritard.
pp

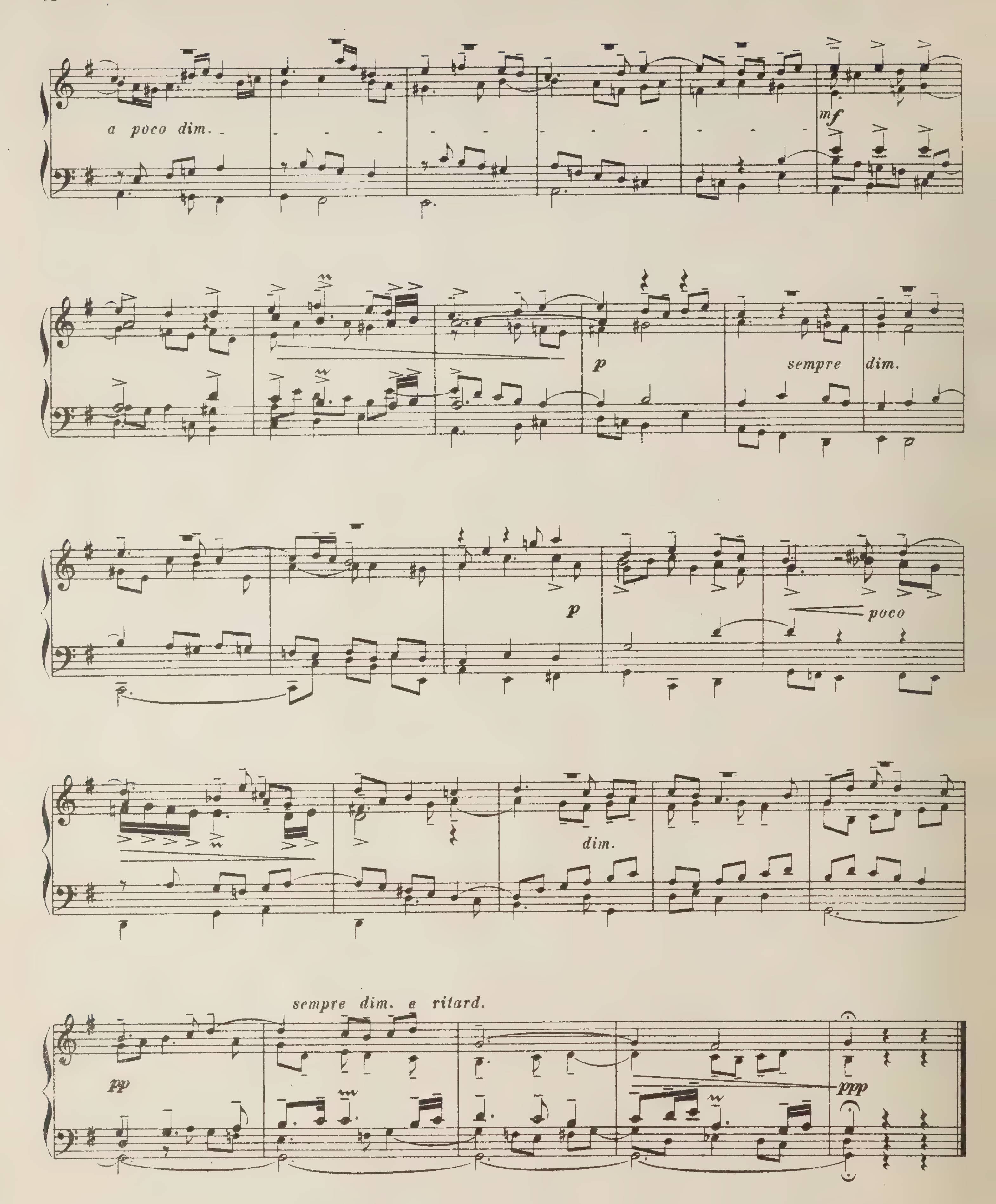
X.

„An Wasserflüssen Babylon."

(BY THE WATERS OF BABYLON.)



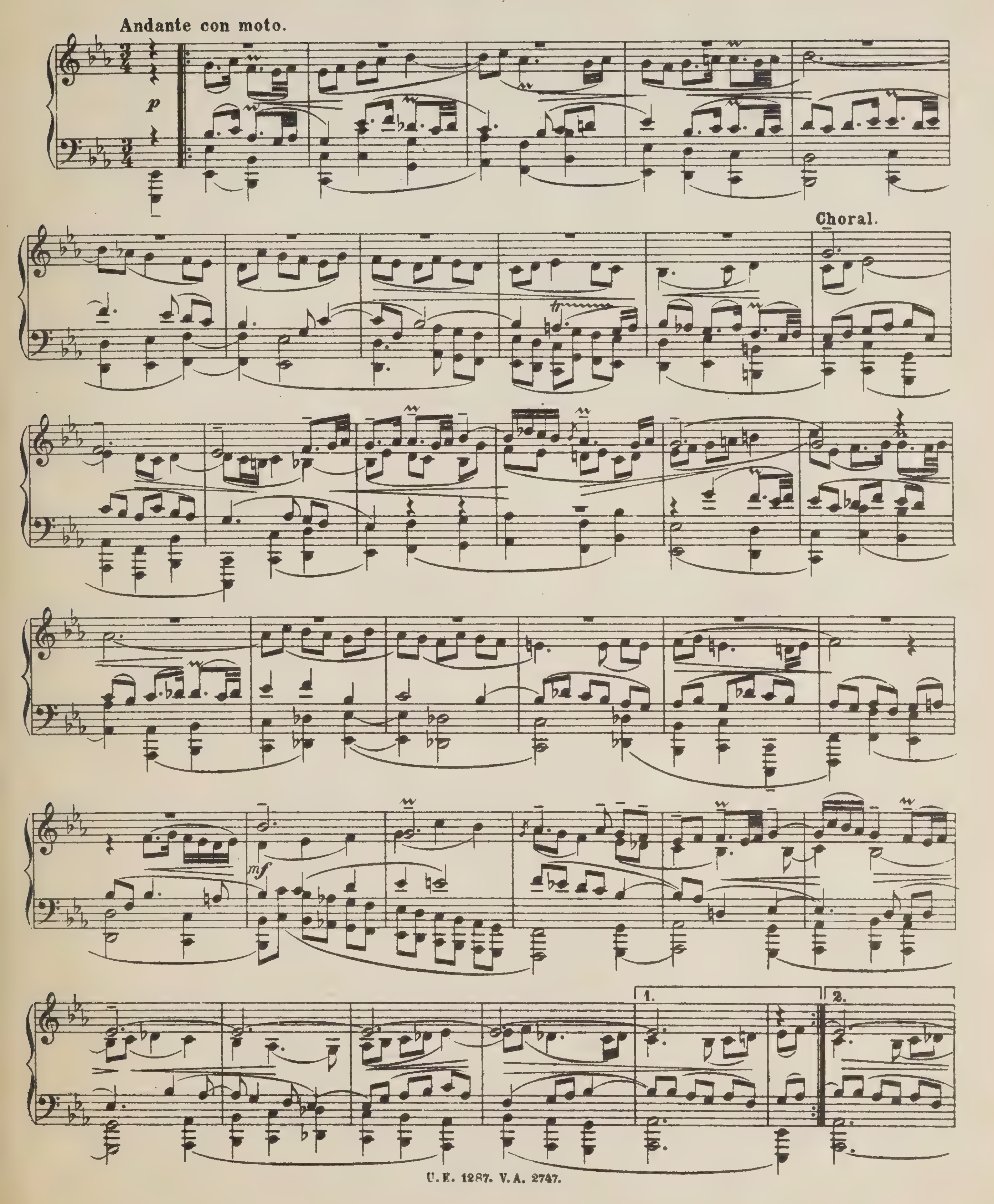

p
pp
cresc.
poco f
tr
sempre cresc.
ff
poco

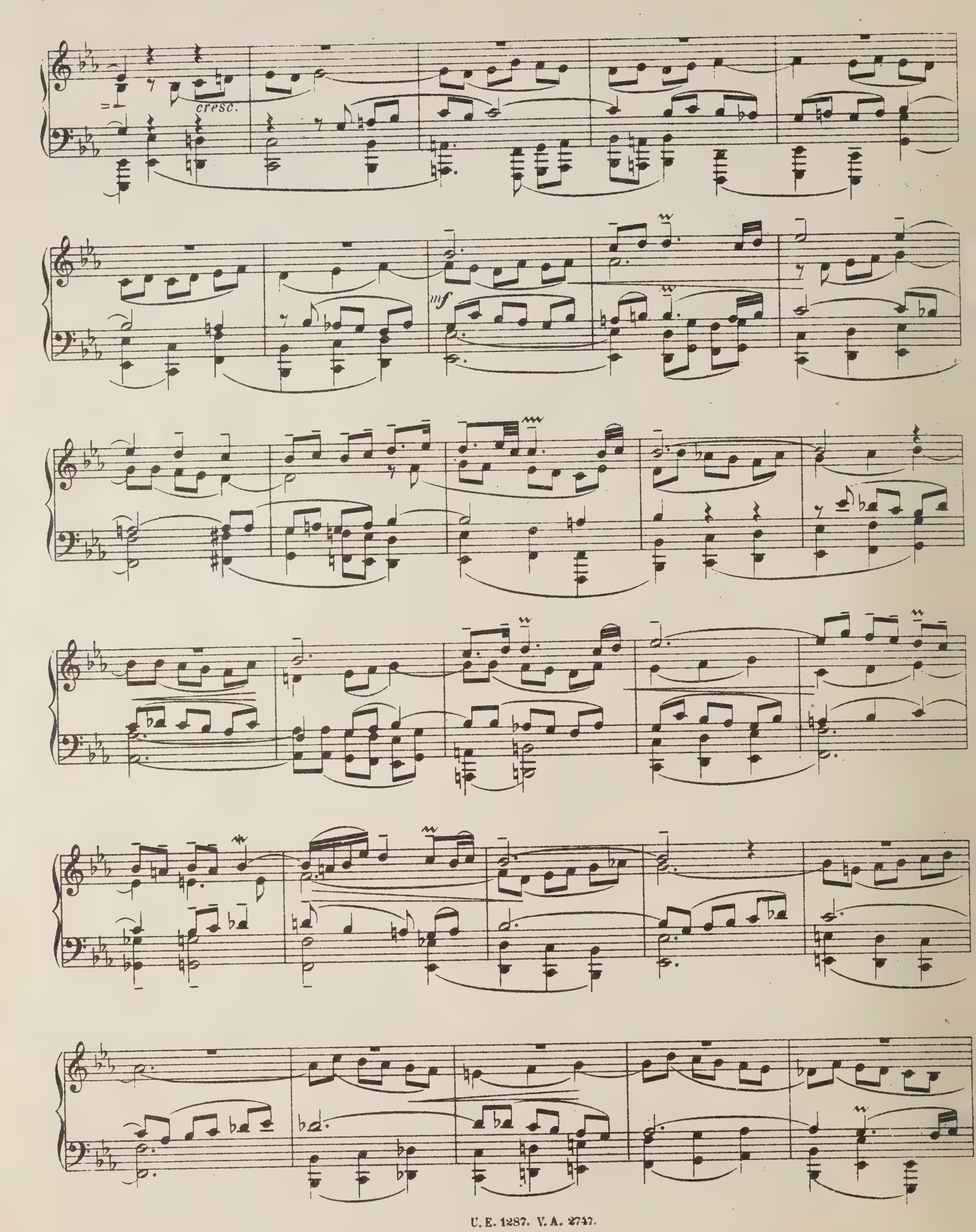

a poco dim.
mf
p
sempre dim.
p
poco
dim.
sempre dim. e ritard.
pp
ppp

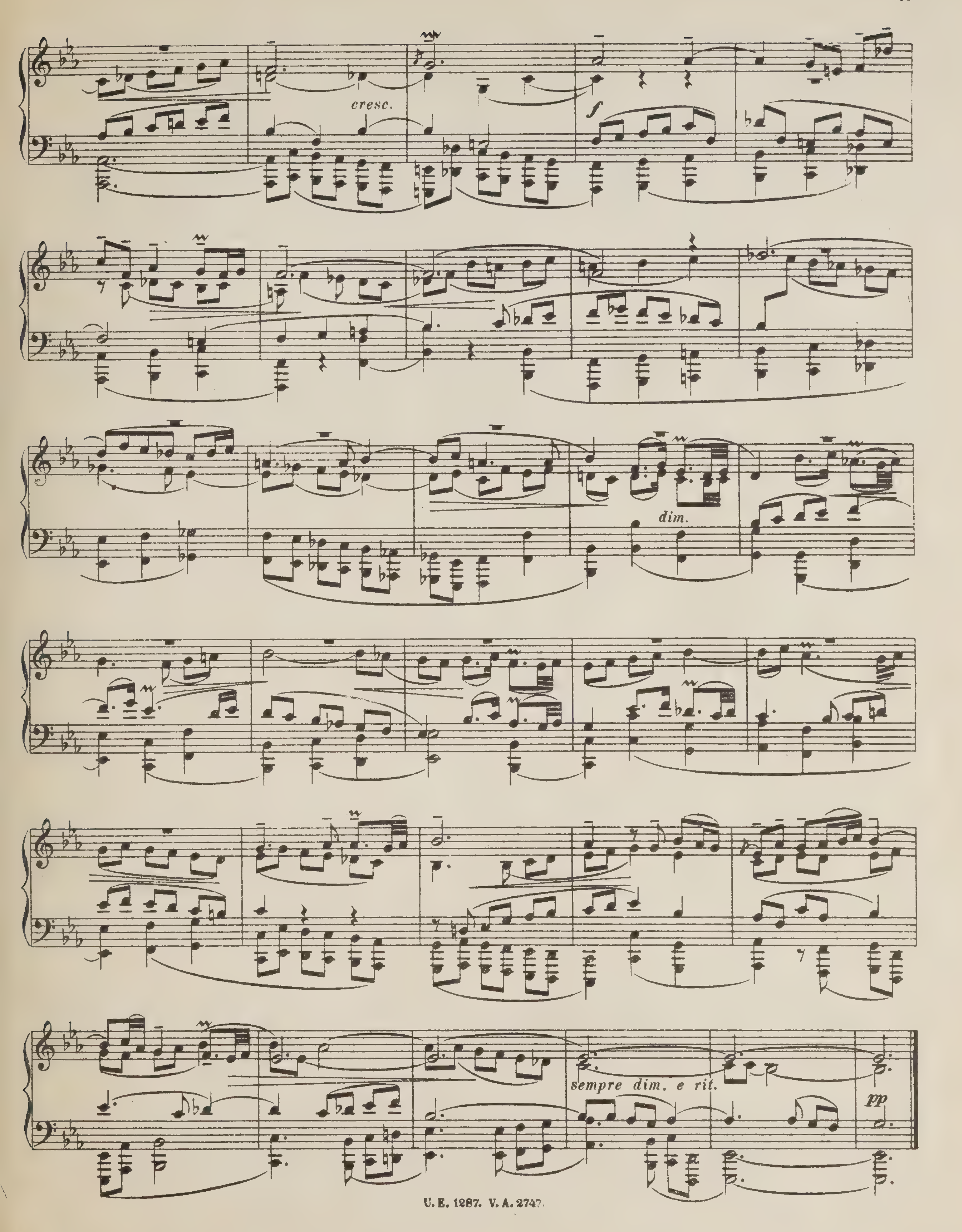
XI.

„Schmücke dich, o liebe Seele".

(ADORN THYSELF, DEAR SOUL.)



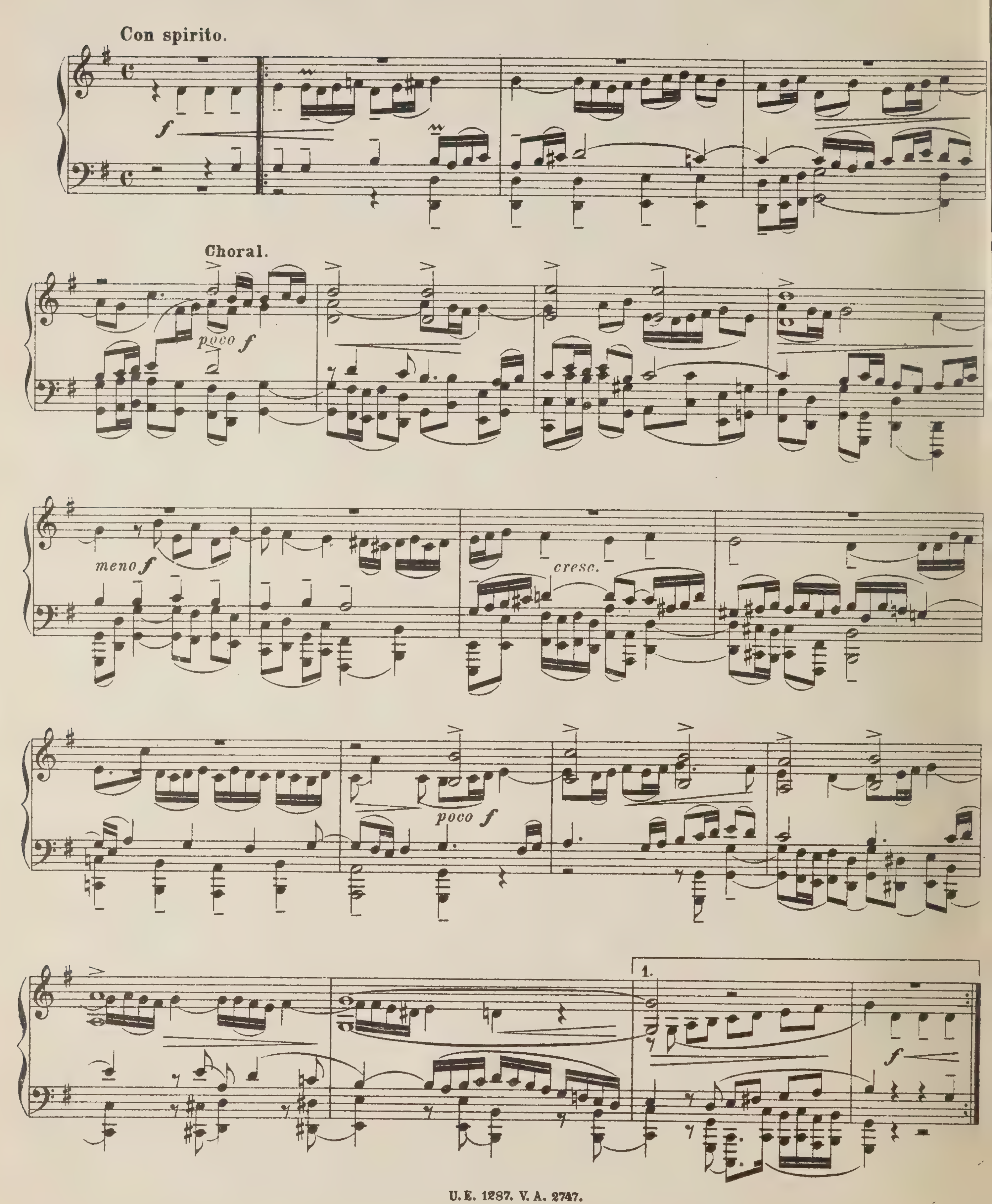

cresc.
mf

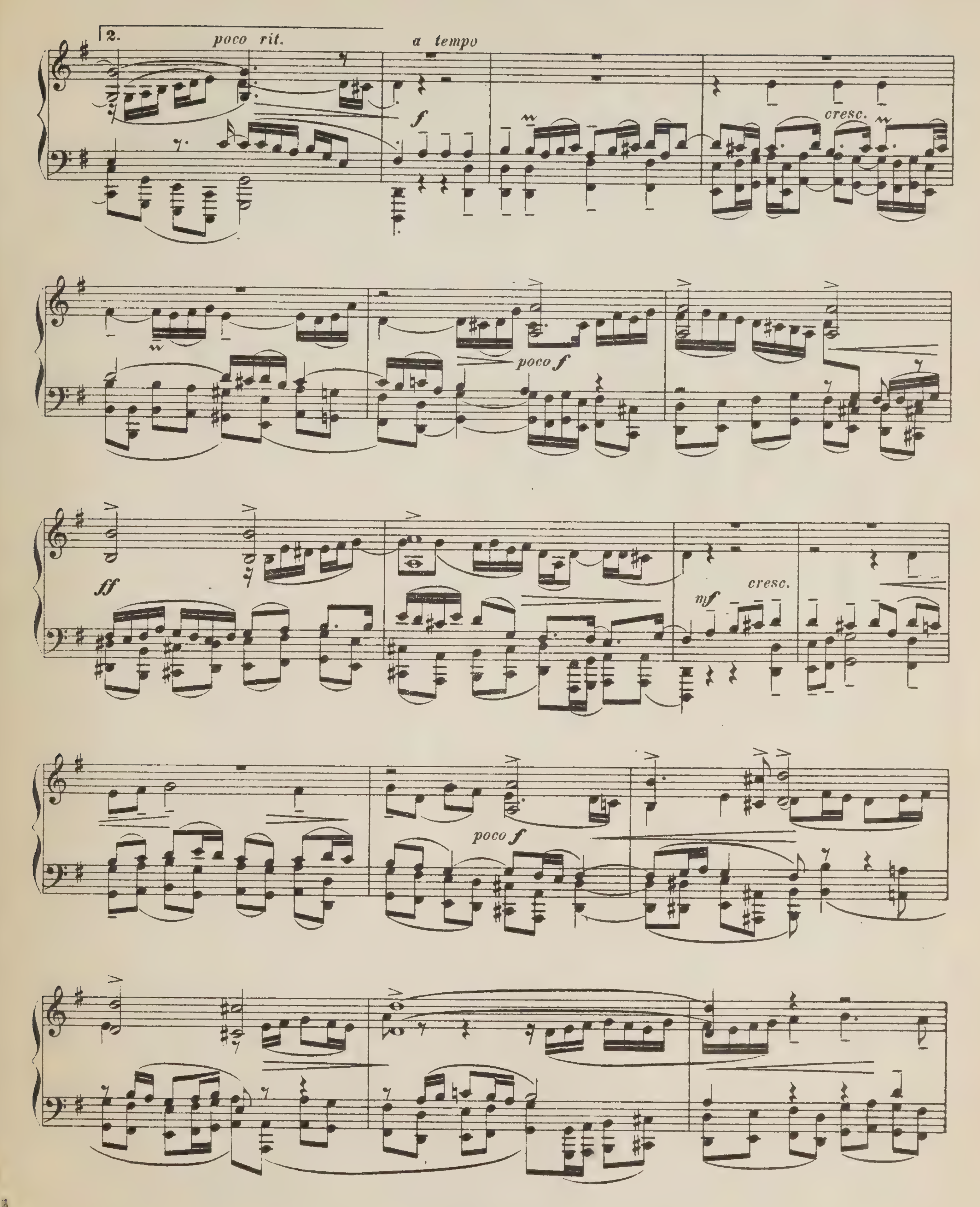

cresc.
f
dim.
sempre dim. e rit.
pp

XII.

„Nun danket alle Gott".

(NOW ALL GIVE THANKS TO GOD.)



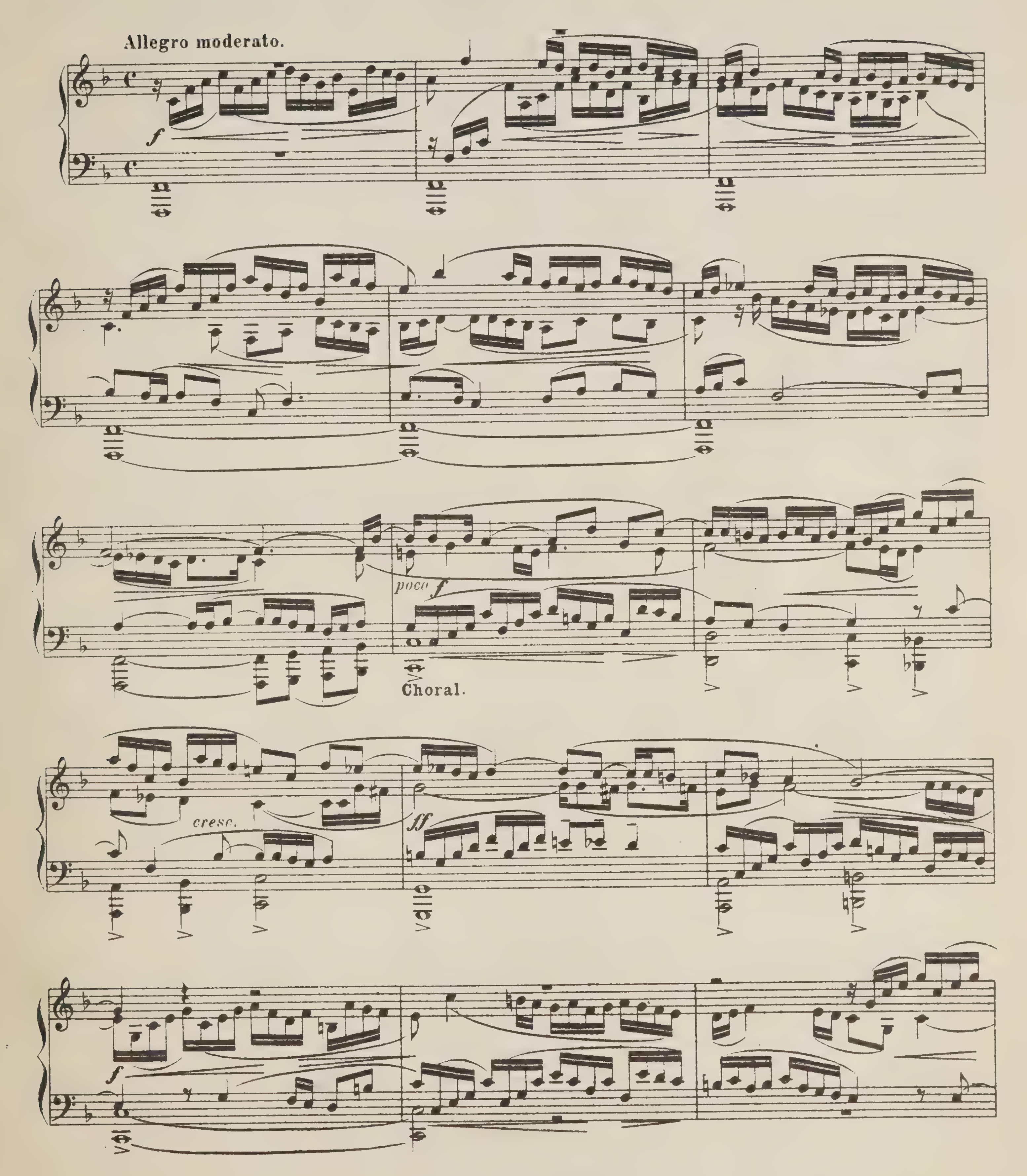

2.
poco rit.
a tempo
f
cresc.
poco f
ff
mf
cresc.
poco f

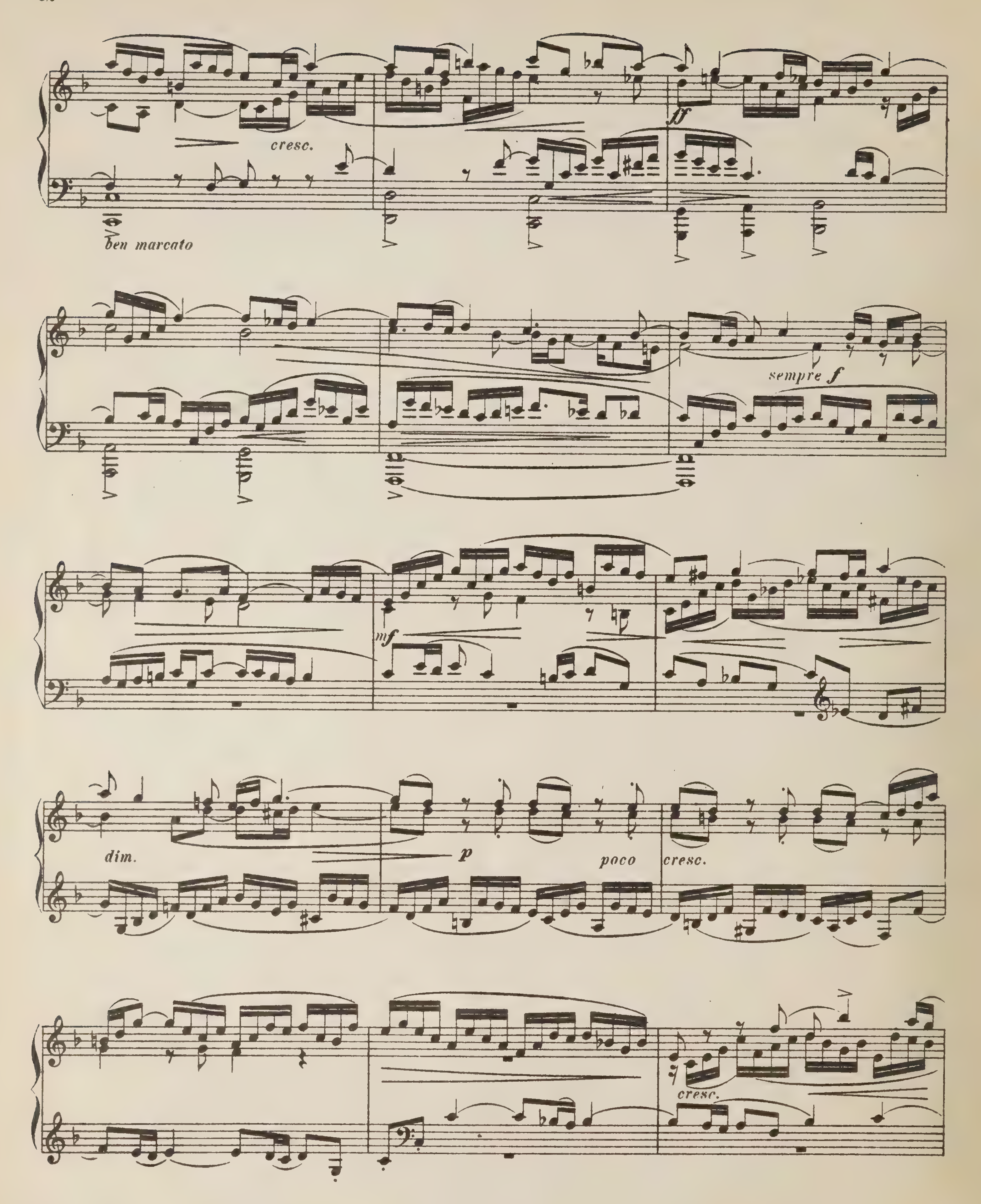

f
cresc.
poco a poco
ff
ritard. e dim.
Adagio.
p

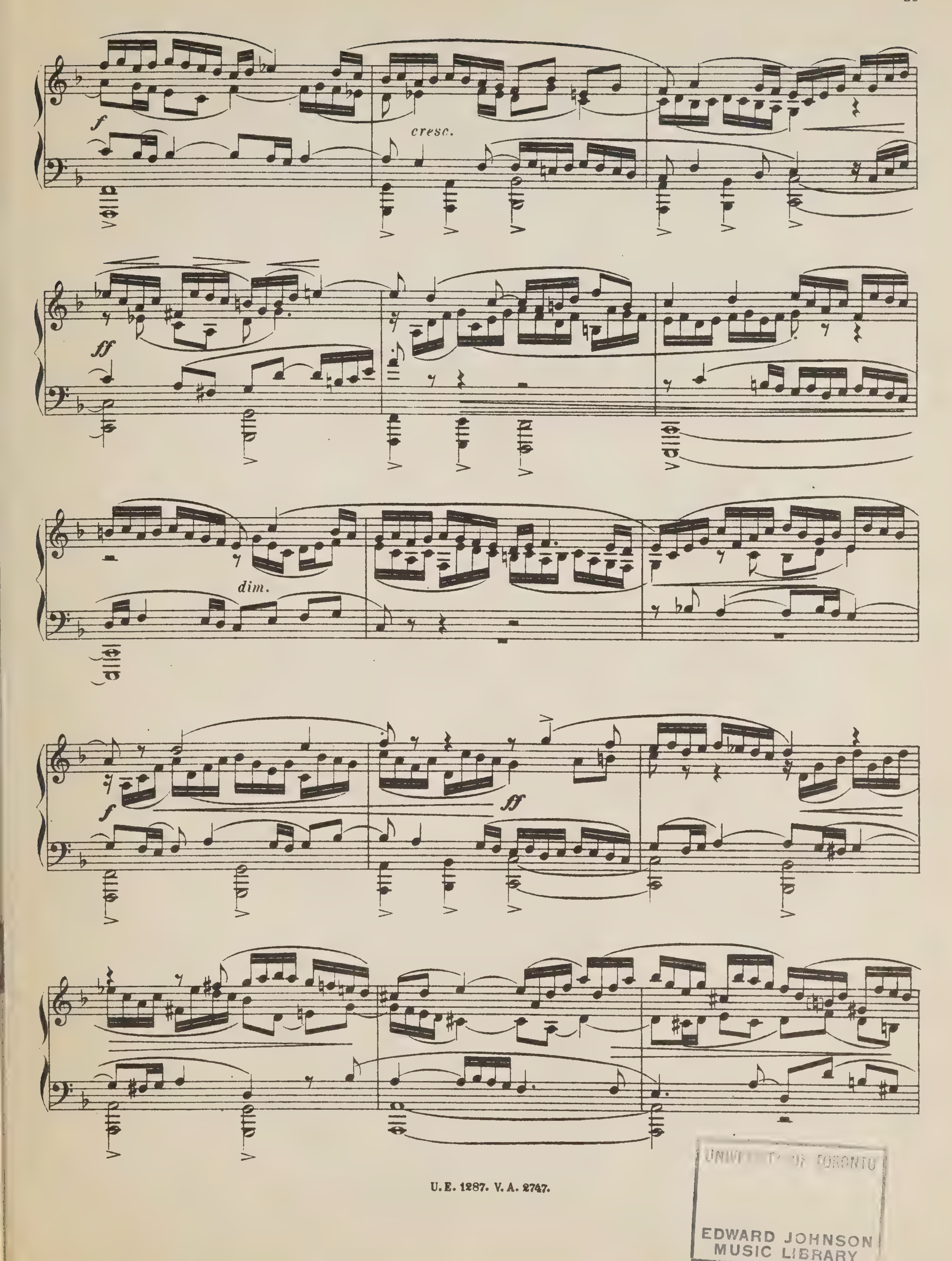
XIII.

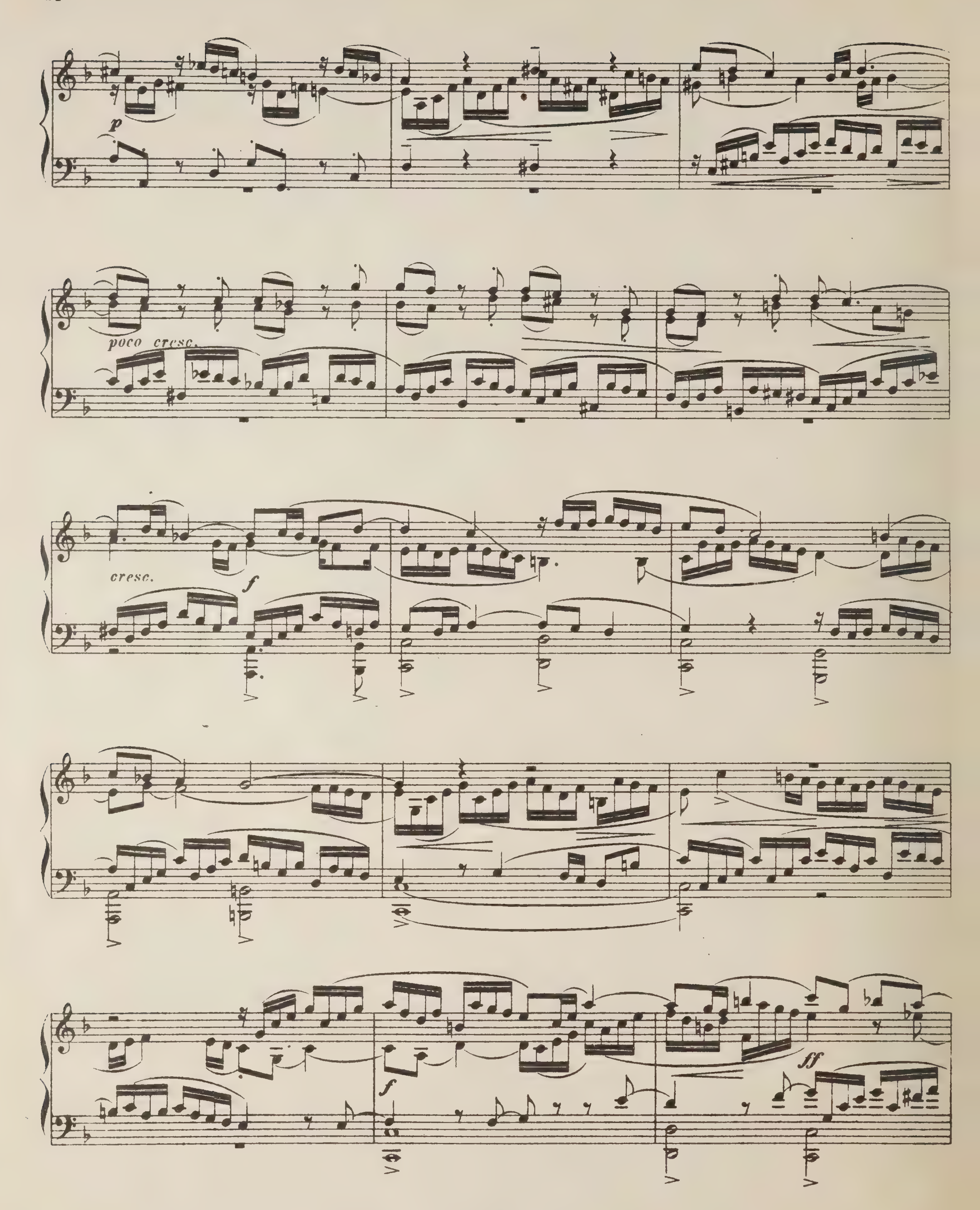
„Komm, heiliger Geist."

(COME, HOLY GHOST.)

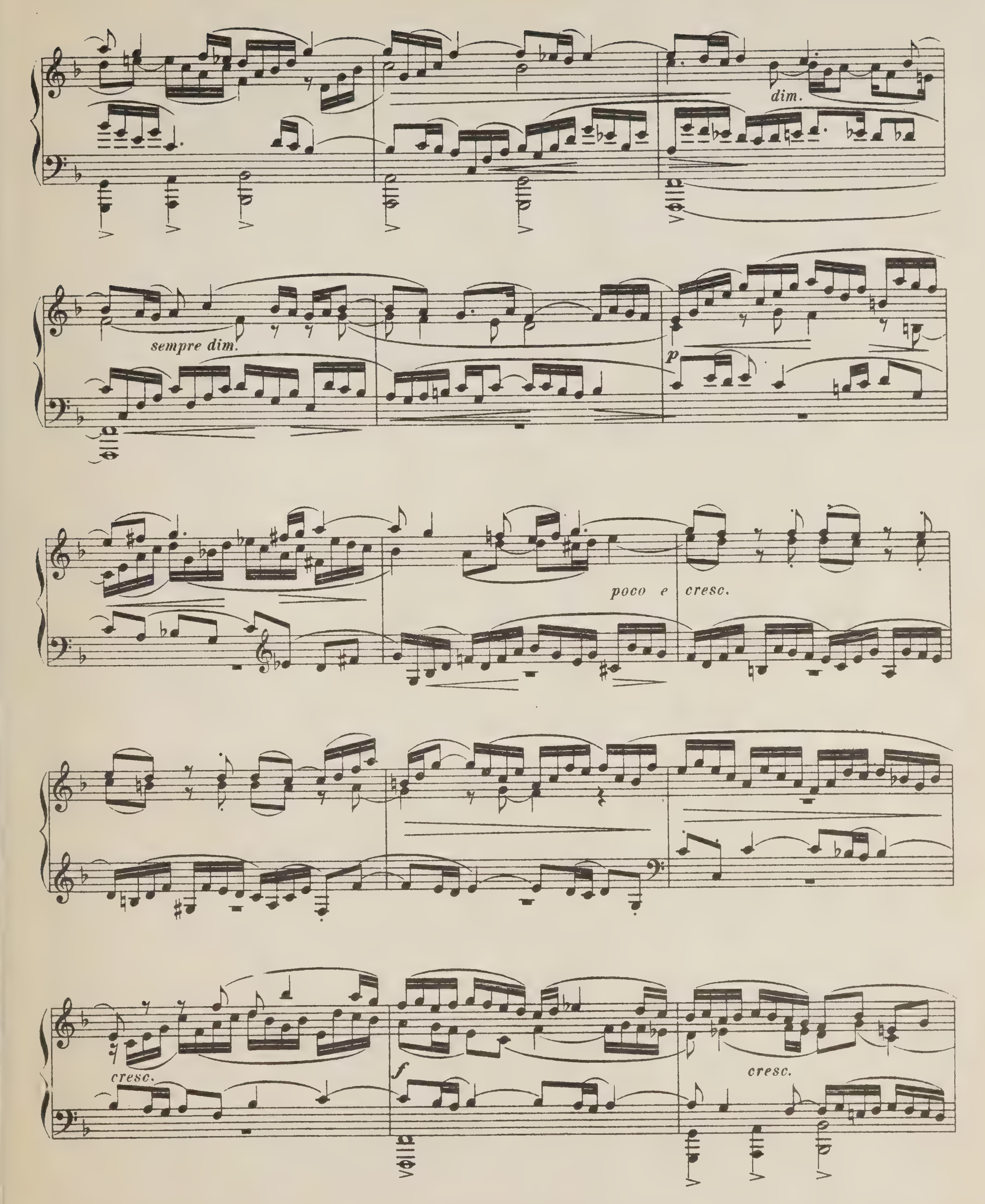


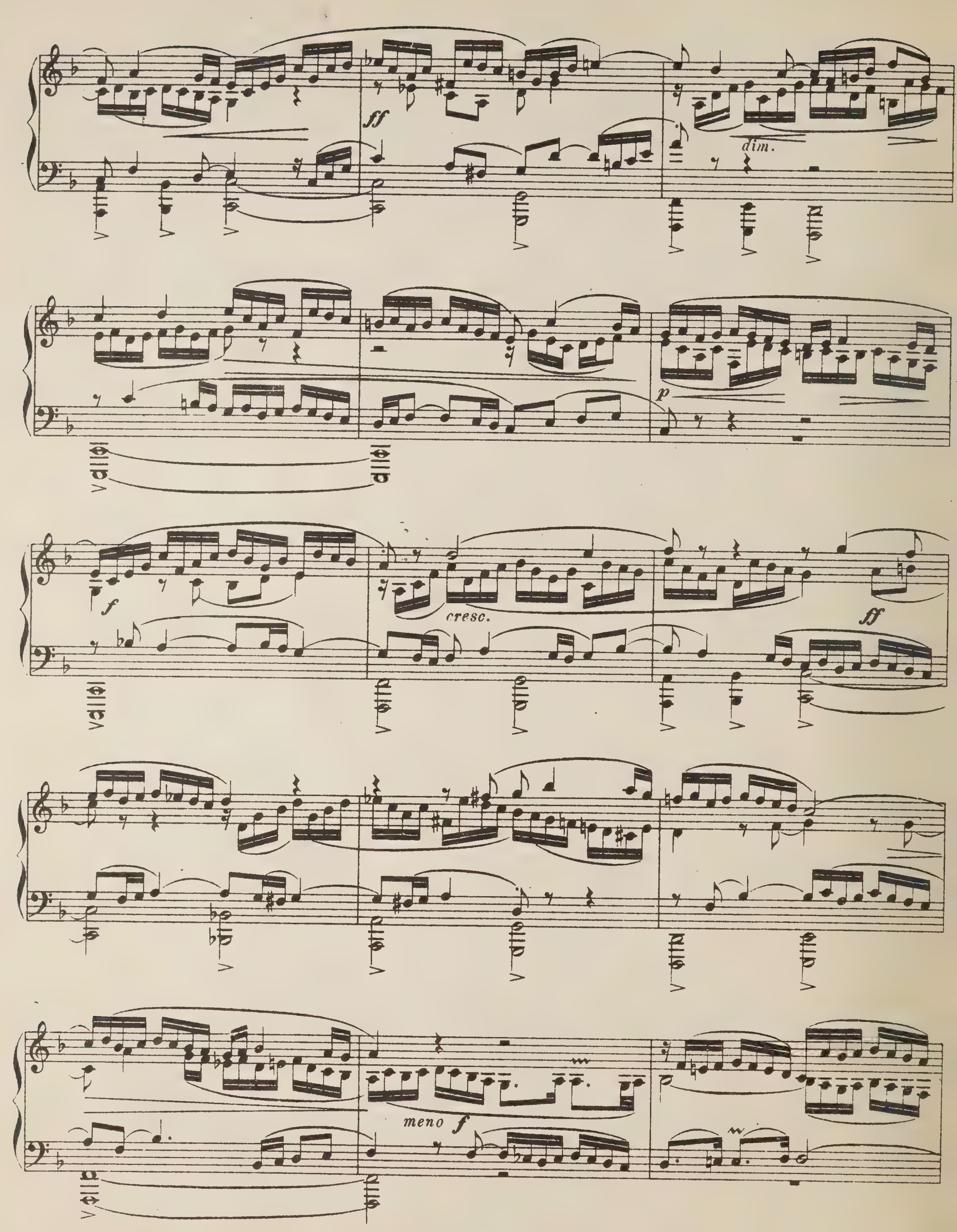

cresc.
ben marcato
ff
sempre f
mf
dim.
p
poco
cresc.
cresc.


f
cresc.
ff
dim.
f
ff



p
poco cresc.
cresc.
f
f
ff


dim.
sempre dim.
p
poco e cresc.
cresc.
f
cresc.



ff
dim.
p
f
cresc.
ff
meno f


cresc.
poco f
cresc.
ff
ritard.
sempre ff

